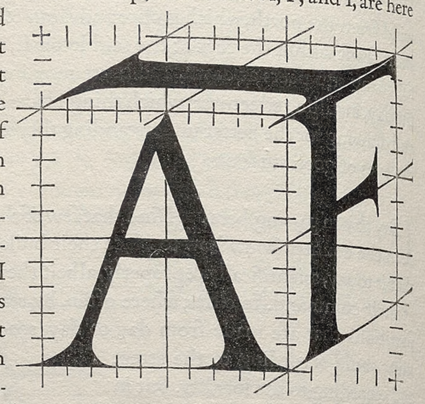
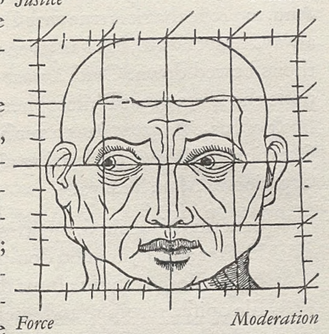
THE ground plan of the theatre, as I saw one in a city on the Rhone near Avignon, called Aurenges, which has its façade, that is to say its front face, flat, and its rear face round, can be very well observed in the letter D, of which the upright limb will represent the said front face, looking toward the north, & the rear, which is rounded, will have its back to the south. The plan of the Coliseum, which I have seen a thousand times at Rome, is very manifest and apparent in the O, seeing that the said Coliseum, when it was whole, was circular on the outside and oval-shaped within. I could say many other things on this subject, but for brevity's sake I will pass them by, and will go on to show how our said Attic letters agree in the number of units of their breadth, according to the rules of perspective, as the cube drawn below will make clear to us.

I Have said before that A is ten units in height and ten in breadth; F, six in breadth; & I three at the top; which said A, F, and I, are here shown in squares and in perspective, so that we can, in this present figure, recognize the manifest perfection of our Attic letters, which accord so well one with another that they observe & maintain symmetrical proportions. I could harmonize thus all the other letters, but I leave them for keen minds to exercise themselves upon if it shall please them so to do.



BY God's grace, I have hereinabove adapted to the human body, as well as I might, our two fundamental & triumphal letters, I & O, also A, H, and K. I purpose further, as a reminder & allegory of the four Cardinal Virtues, which are Justice, Strength, Prudence, and Moderation, to adapt them to the head & face of the human body, which I shall divide into four units only, ever to persevere in the most ample demonstration of the divine symmetry of our said Attic letters. First, then, we will take an equilateral rectangle and we will divide it into four equal

parts; then we will draw therein a human face alone for the first demonstration, and will write & place at the four corners, to mark the said four parts, the four Cardinal Virtues, to show that our Attic letters abide perfectly in a true square,* which consists in length and height.

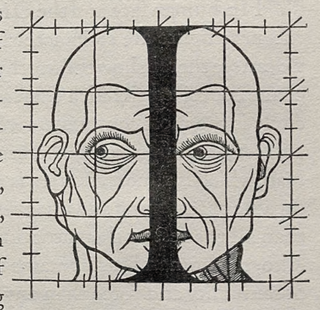


*'*En certaine quadrature.*'

ATTIC letters, that they may be thoroughly designed & made, require, through Justice, careful attention to their height & breadth, according to their shape; through Prudence, the use of rule and compasses; through Force, a constant and obstinate persistence in dividing & measuring them & giving them their due proportions; through Moderation, a certain discretion in placing them between the two chief equidistant lines and in setting them at a proper distance from each other, as shall seem meet.

OBserve, in this figure, divided into four parts, how the human face adapts itself to the division, & the division to it. The pupil of the eyes, placed upon the central horizontal line, proves to us what I have said above, that every letter having a joint should have it exactly upon the said central line, and not elsewhere.

UPon this face, between the eyes, along the nose, & over the mouth, let us draw our model triumphal I, in order to make clearer our arguments, already several times hereinbefore written.



SHrewd minds can perceive at this point the divine imagination of the Ancients, who chose to make their model letter as long as from the topmost line of the square to the nethermost, and from the summit of the human face to the base of the chin, & imagined it between the two eyes, duly proportioned; just as the nose, in a well-formed man, is the measure of the whole body, its dimensions being multiplied according to a fixed rule. I say furthermore, that the I, which

GEOFROY TORY *Champ Fleury* GEORGE B. IVES, TRANSLATOR NEW YORK, 1927 THE LESSING J. ROSENWALD COLLECTION, LIBRARY OF CONGRESS Octavo